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HARMONIA SACRA

BEING A COLLECTION OF

PSALM AND HYMN TUNES,

SELECTED AND ADAPTED

FROM THE WORKS OF HANDEL, LUTHER, RAVENSCROFT, J. CLARK DRS. CROFT, ARNOLD, HOWARD, BOYCE, &c. &c.

WITH WHICH ARE INTERSPERSED

A NUMBER OF NEW TUNES,

COMPUSED EXPRESSIT FOR THIS WORK.

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J. HEWITT,
Organist of Trinity Church.

Jubilate Deo omnes.

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PRINTED BY JOSEPH T. BUCKINGHAM,
WINTER-STREET.
1812.

Joseph P. Vasa

District of Massachusetts, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the second day of May, A. D. 1812, and in the thirty sixth Year of the Independence of the UNITED STATES Of AMERICA, James Hewitt of the said District, has deposited in this Office the Title of a Book, the Right whereof he claims as Author in the Words following. to wit:

the Right whereof he claims as Author in the Words following, to wit:

HARMONIA SACRA, being a collection of Psalm and Hymn Tunes, selected and adapted from the works of Handel, Luther, Ravenscroft, J. Clark, Drs. Croft, Arnold, Howard, Boyce, &c. &c. With which are interspersed a number of new tunes composed expressly for this work. The whole arranged for three or four voices.

By J. Hewitt organist of Trinity Church. Jubilate Deo omnes.

In Conformity to the Act of the Congress of the United States, intitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;" and also to an Act intitled, "An Act supplementary to an Act, intitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical, and other Prints."

WILLIAM S. SHAW, Clerk of the District of Massachusetts.

Mrs. Curtis B. Raymond. 349, 453 July 3, 1884

PREFACE.

Psalmody is so essential a part of divine worship, that it is recommended to us, by the practice of all nations, is as ancient as public worship itself, and approved of by all parties of what denomination soever. Every one, to whom the Almighty has been pleased to give a voice and a musical ear, should join in chorus of praise to the God of his salvation. "Let every thing that hath breath praise the Lord," is a sacred injunction, that ought to be obeyed with cheerfulness, and every articulate voice should sing in Jehovah's praise; no one should be silent; but, as the Psalmist directs, "Serve the Lord with gladness, and come before his presence with a song." It has that effect upon the passions, as to compose our thoughts, dissipate our sorrows, and enliven our devotion. It suits the spirits when depressed by grief, or exalted by joy, and brings them into a temper of grateful seriousness.

The chief inducement of the Editor, in publishing this work, is to furnish a selection of Psalm and Hymn Tunes properly arranged in parts, which may afford the musical christian a great variety for his private devotions, and be proper for those congregations which join

in singing.

The complaints made by persons of sound taste and judgement, of the imperfect manner in which church music has been published, and which in that state has found its way into most of the congregations and religious societies, are too just not to be attended to in a publication of this kind, even though custom and a depraved taste should have long decided in its favour. In forming this collection care will be taken to correct such as come under this description; and many tunes will be introduced, which are not generally known in the western world, from the works of those celebrated masters, Purcel, Croft, Clark, Ravenscroft, and Handel. Occasionally some pieces from the Lock Hospital Collection (with vocal basses purposely arranged) will be introduced.

Objections may perhaps be made to the omission of the proper Cliffs in the Counter and Tenor, and to the substituting the G cliff throughout: but this alteration is made for the accommodation of those performers who are unacquainted with those cliffs. Some notes in the Counter and Tenor may appear like consecutive fifths, but as the Tenor is raised an octave to avoid ledger lines, it will be found on trial, that when the Counter Tenor is sung in the proper voice, those notes which appear as fifths below will in reality be the fourth above.

In all regular vocal compositions, the part which is called the Treble contains the air or melody, and should be sung by females or boys. The acuteness of the Treble renders the air predominant, as the female voice is an octave above the male: Of right, the Treble part belongs exclusively to the female voice, as it is more brilliant, and infinitely better adapted for articulation and expression than that of

the other sex.

The Tenor and Counter Tenor parts are merely accompaniments to the Treble and Bass, calculated only to fill up the harmony, and ought therefore to be sung just powerful enough to give connection to the several parts; and neither of those ought to assume the character of principals to destroy the effect of the Air, which should always predominate. Superiority (if the expression may be used) appertains to the Treble principally, because it has the air or melody to perform. The Bass is its chief accompaniment, as it has to support the general harmony of the piece, and ought always to be sung with judgement, either as to tone, tune, and time. The Bass voice requires an equal degree of fulness, and, in sounding the lower notes, ought to give its full swell; whereas the Treble voice, when ascending to the higher notes of any Air, should progressively be softened, unless they are rendered emphatical by the sense of the words, with which they are connected; and all the parts ought to sing soft or strong, plaintive or joyful, according to the import of the words, so that the musical sound may be an echo to the meaning of the line or verse to which they are connected.

Psalmody has suffered materially by the continual introduction of new tunes into the different religious societies, especially within these few years past. A great proportion of those tunes have nothing to recommend them, but their novelty. We ought to be as careful in censure, as praise; but a very great proportion of those new tunes called sacred, vitiate every principle of chaste sacred composition, and but demonstrate the ignorance and presumption of their authors; they tend by their levity to offend the minds of serious people, and by their dulness, want of expression, and imperfection in the harmony, to prejudice the minds of the younger part of the congregation against church music in general. "The common Psalm tunes may not, by many, be thought capable of producing grand effects; for as all the congregation join, or ought to join in them, simple and easy melodies should be used in places of worship; but their construction, though simple, is elegant and dignified; and when properly performed by a large congregation, and judiciously accompanied on the organ, their effect is perhaps as great in exciting sublime emotions, as we experience from more elaborate music. Singing masters, fondly attached to compositions in many parts, and those chiefly composed by unskilful men, abounding in ill-constructed fuges and false harmony, are apt to treat with contempt the simple, but excellent melodies used in public worship; but would they study the various beauties of expression, the true use of the voice, free from all nasal or screaming exertions, a proper pronunciation, and the energetic expression of emphatical words; they would soon find that these neglected melodies, when properly performed, with true pronunciation, just intonation, and feeling expression, are as capable of effect, as more chromatic music."

To avoid these extremes, great care has been taken in making this collection, in hopes that it may serve the interests of piety and devotion, and make it acceptable to those congregations for whose use it is calculated.

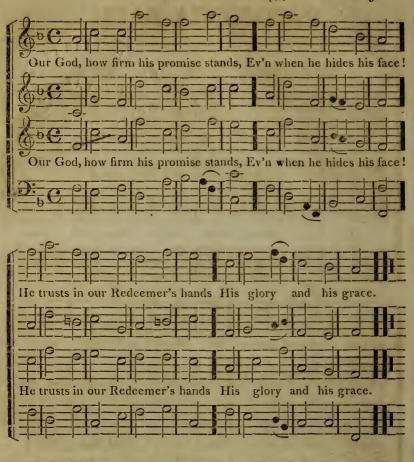
THE EDITOR.

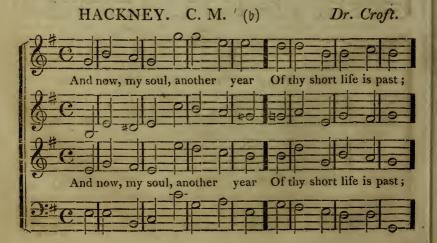
N. B. The first line is for the Counter Tenor; the second for the Tenor; the third for the Treble; and the fourth for the Bass.

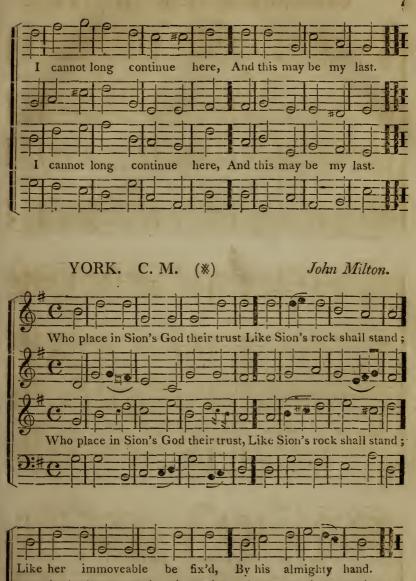
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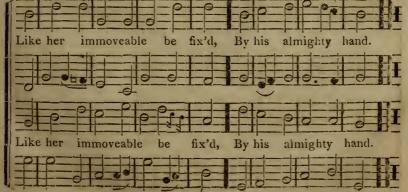




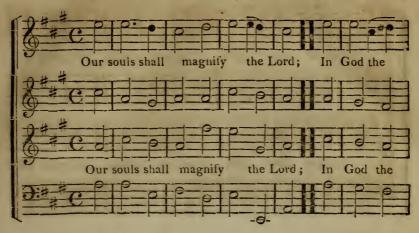




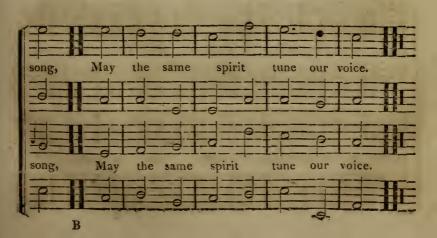


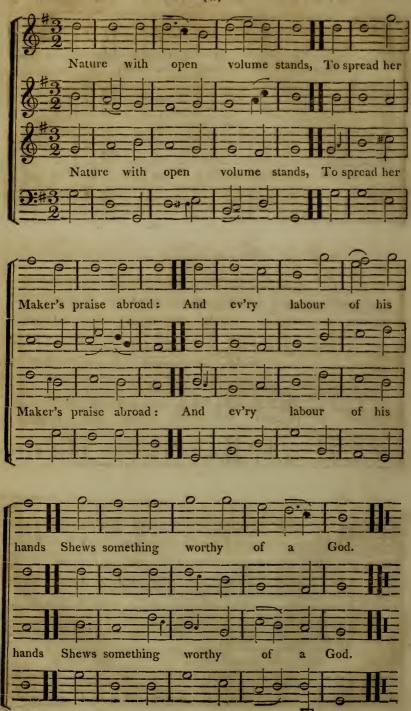


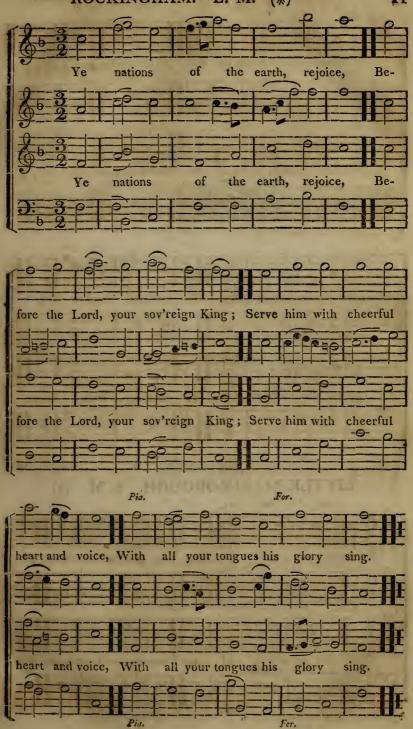
To sing glad songs of praise.





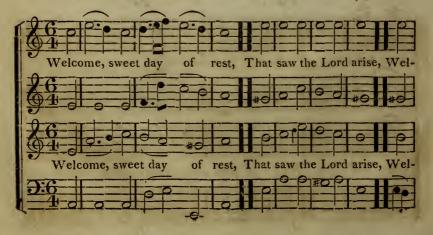


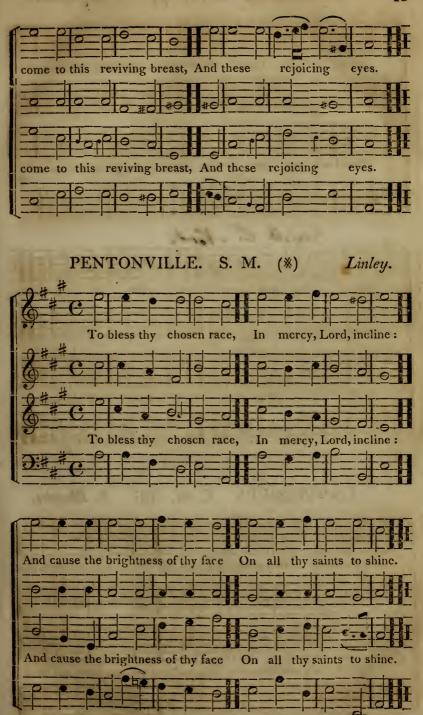






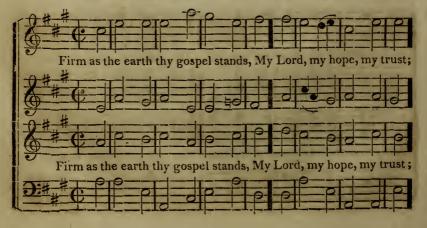
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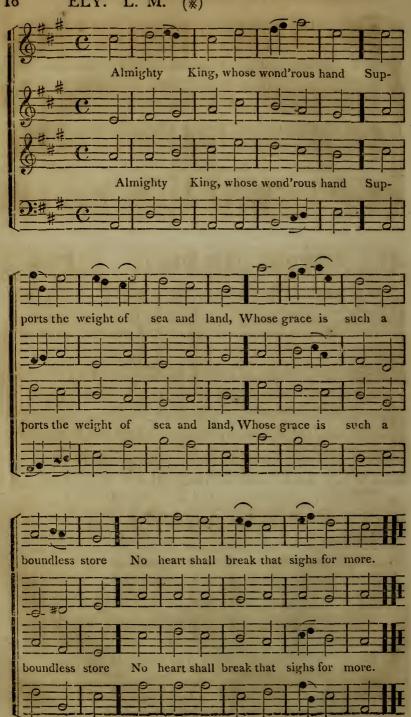


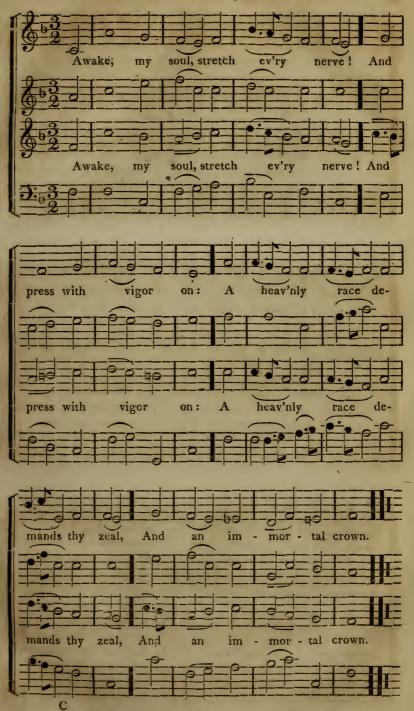
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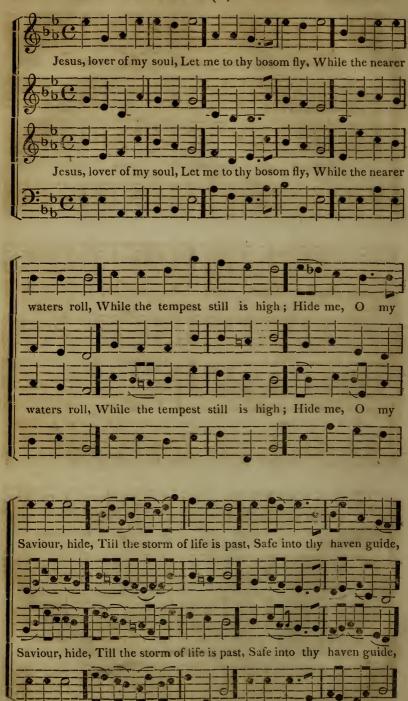








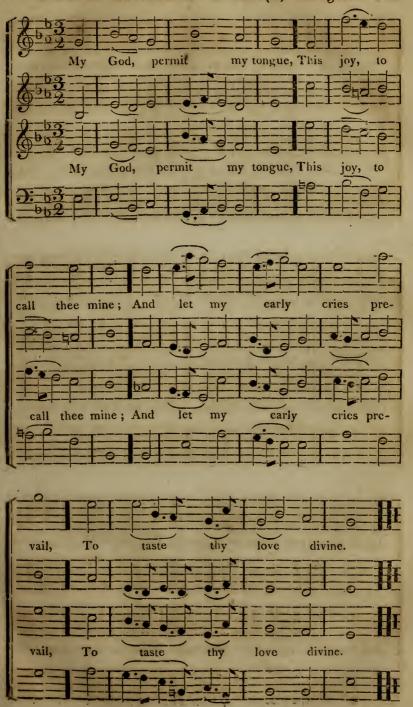


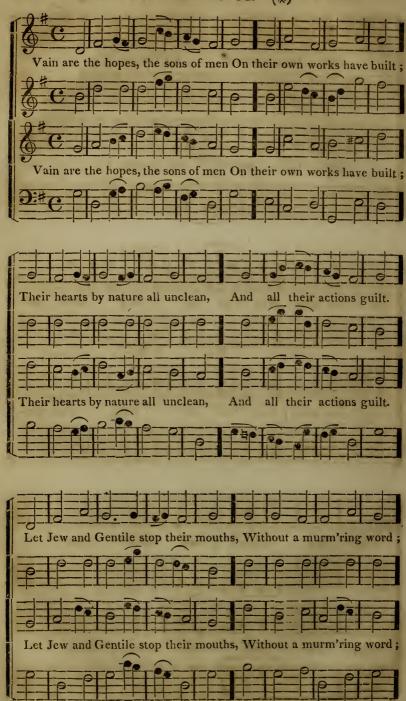


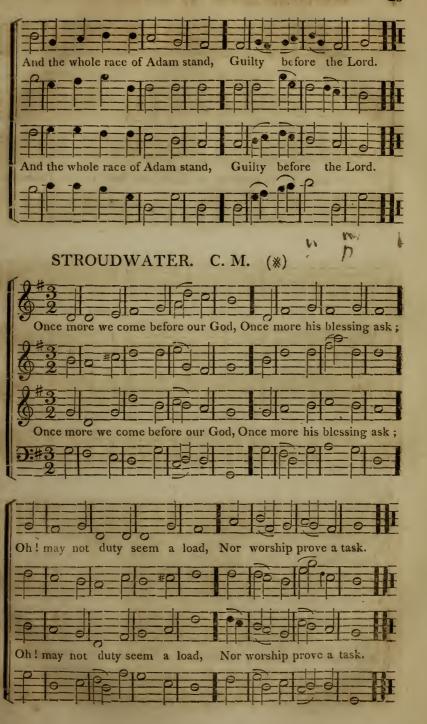




MOUNT EPHRAIM. S. M. (*) Milgrove. 21

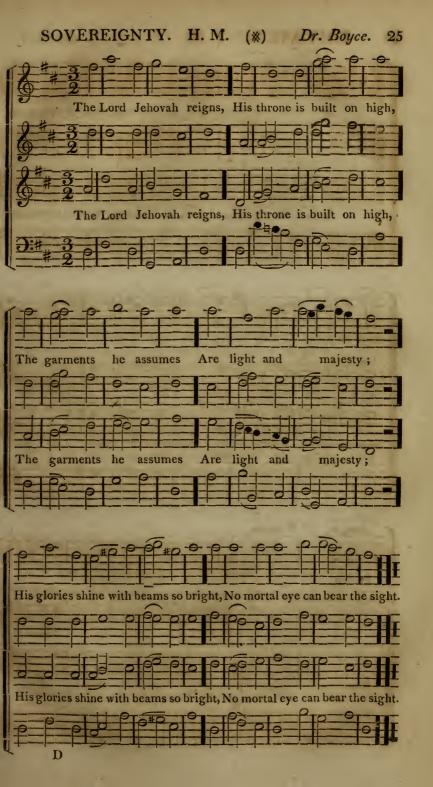


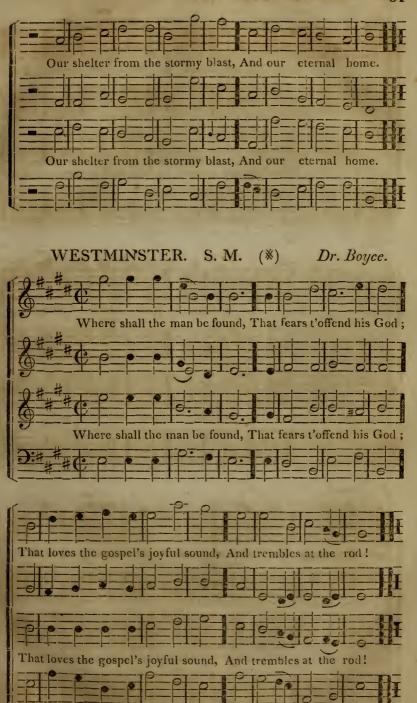




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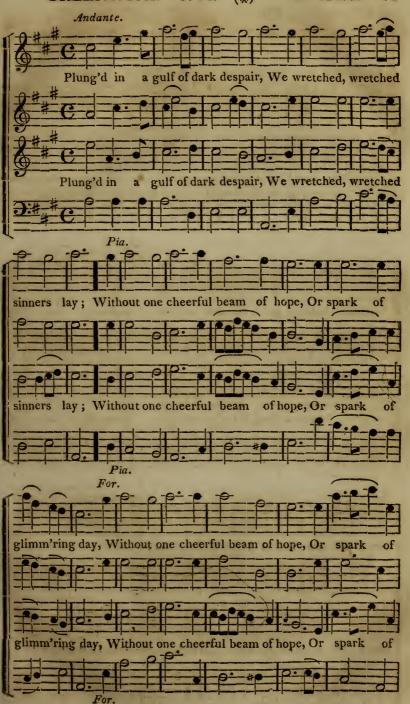




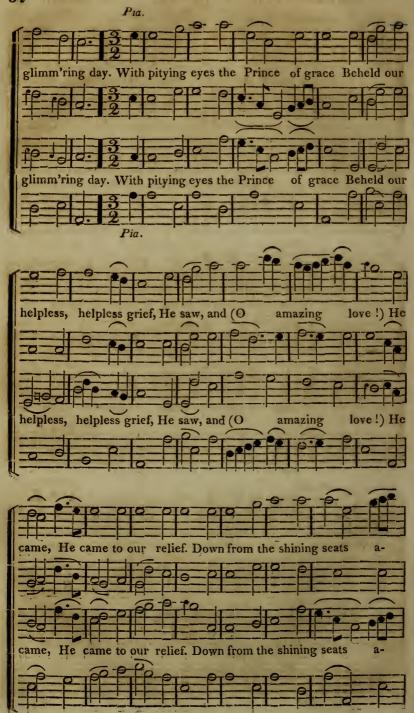


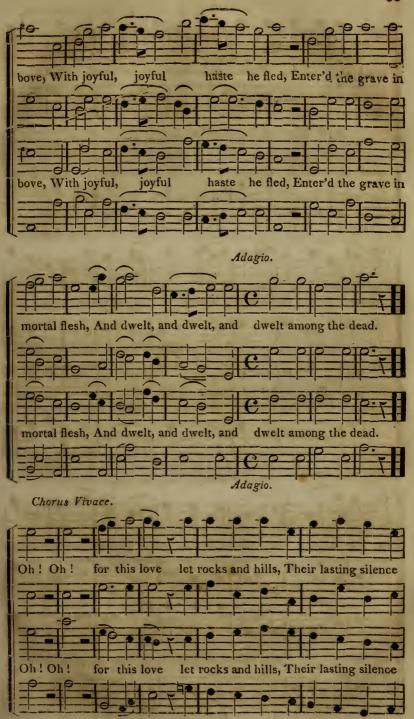






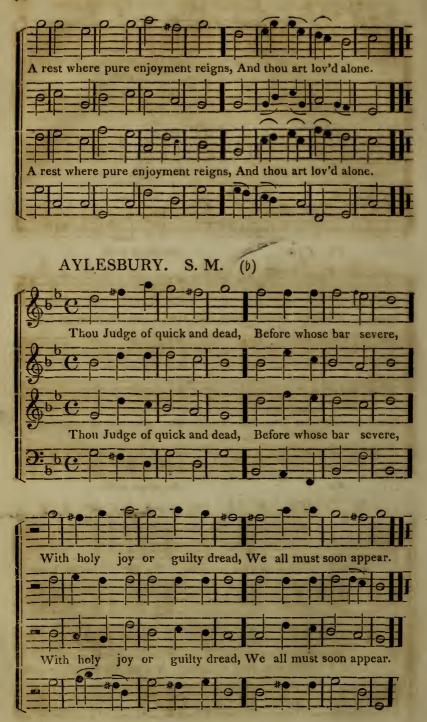
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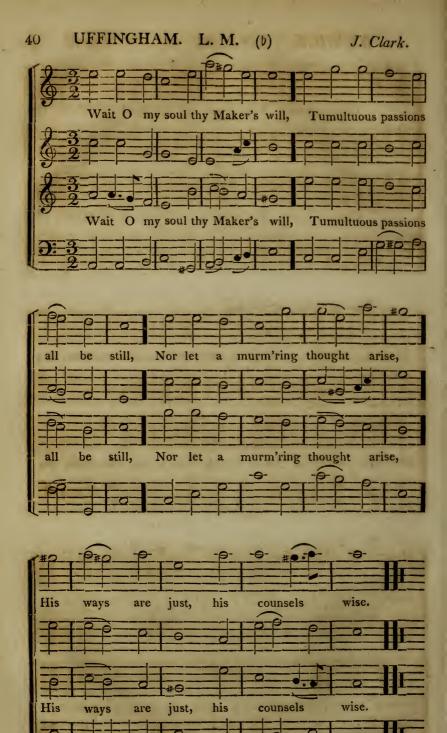


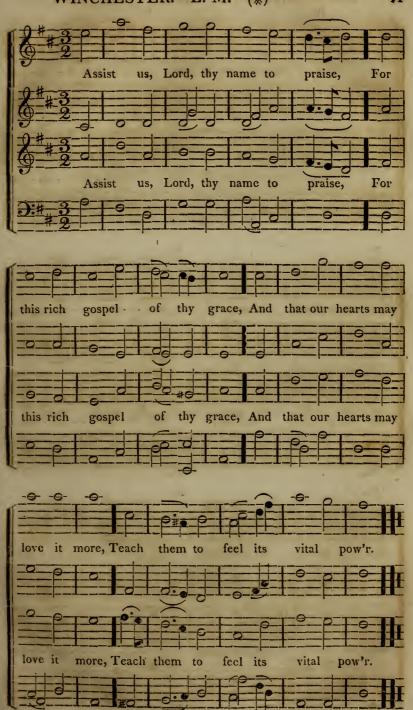




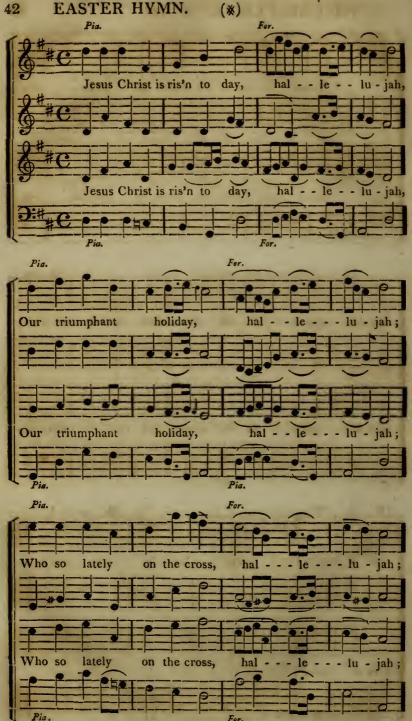


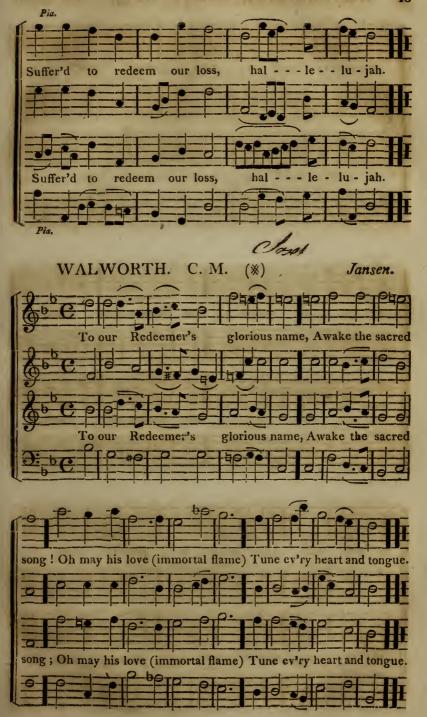








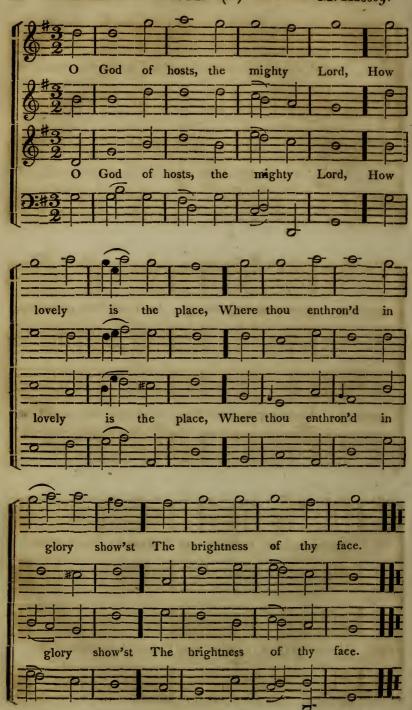


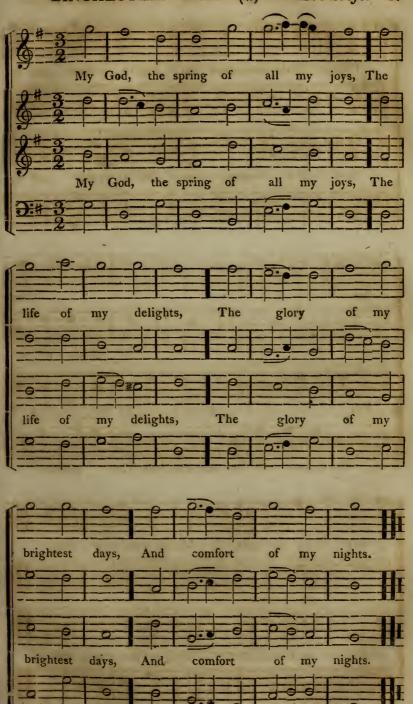




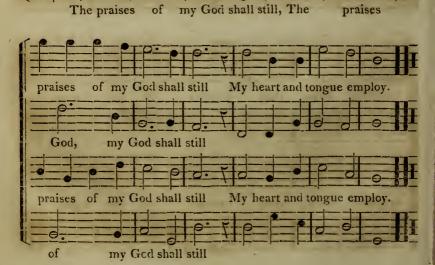






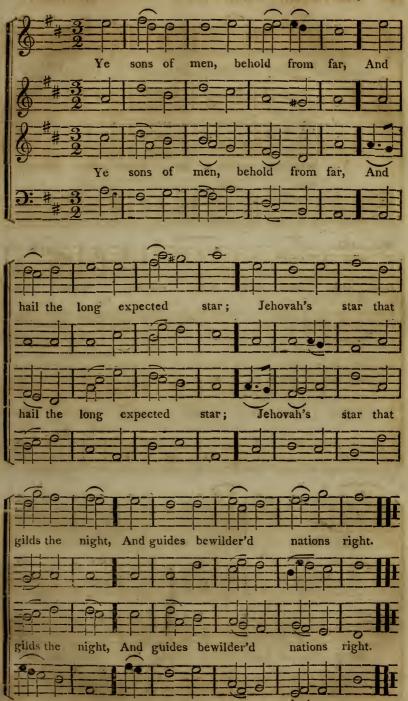




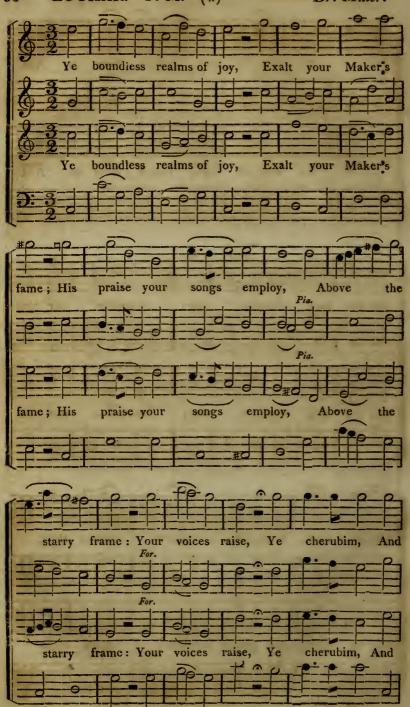


praises

of my God shall still, The









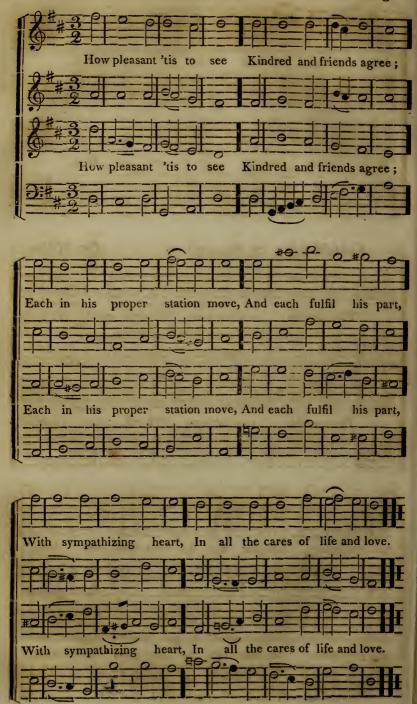
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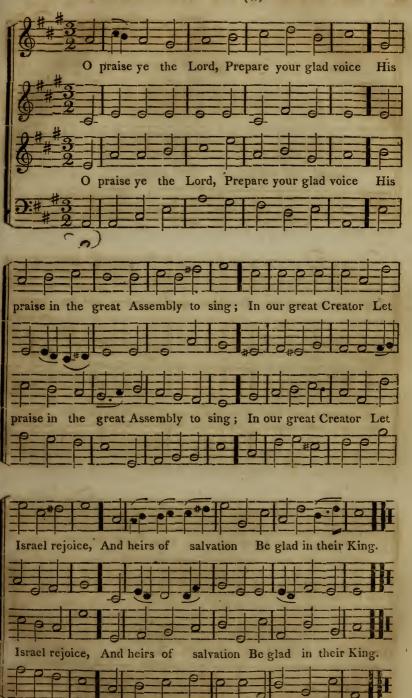
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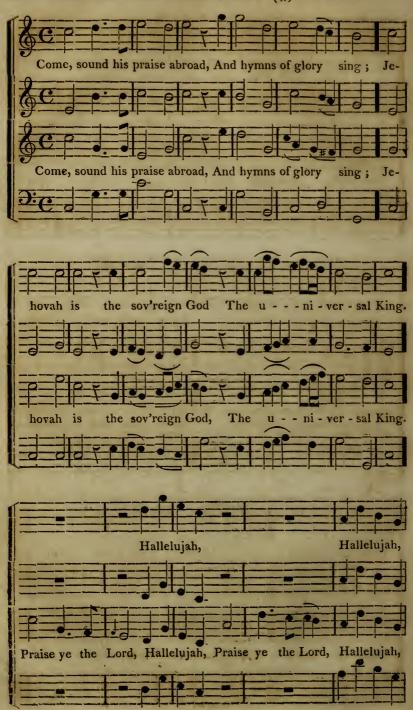




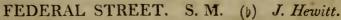




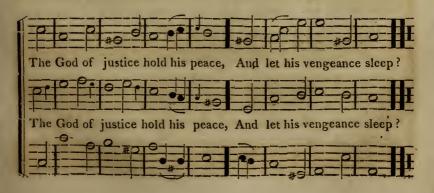
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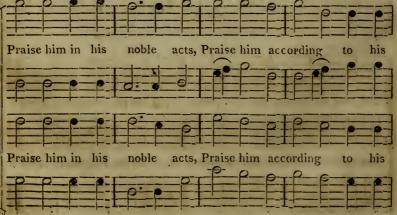


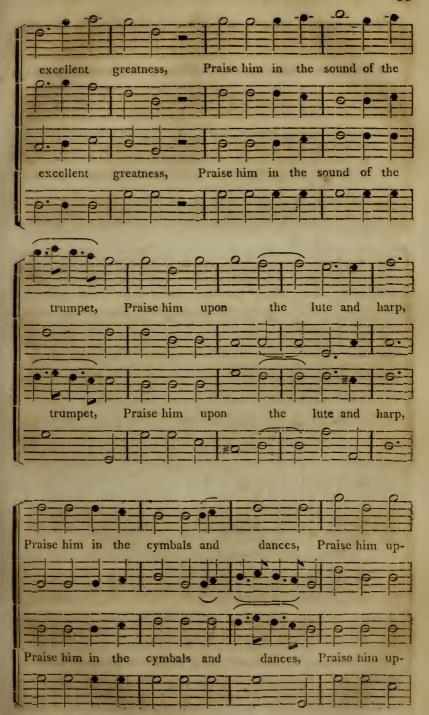




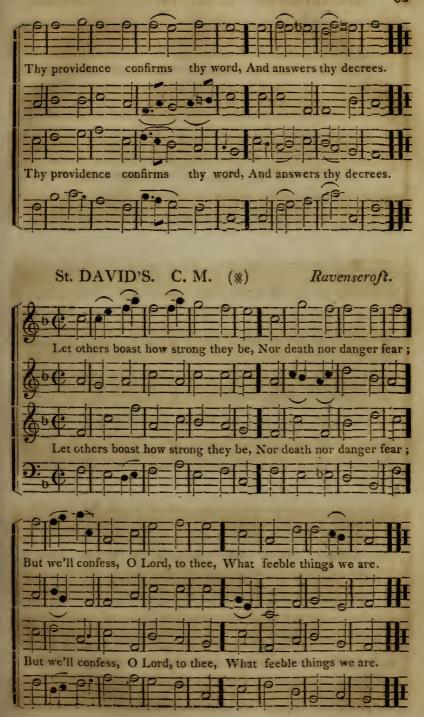


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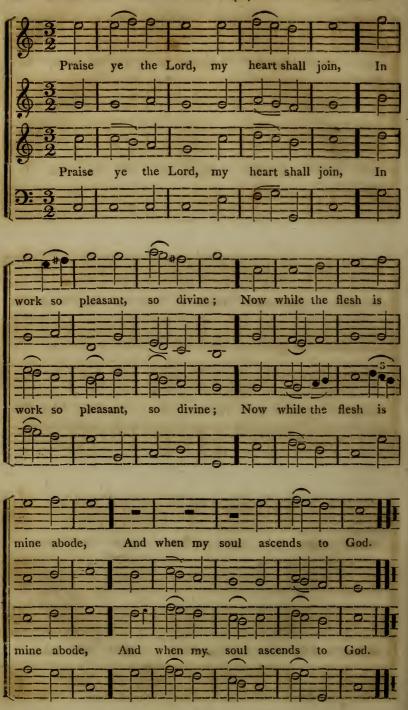






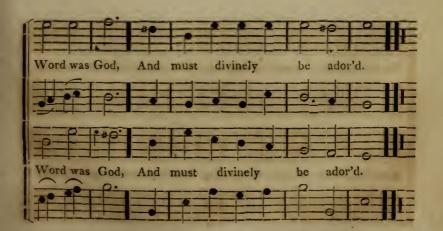




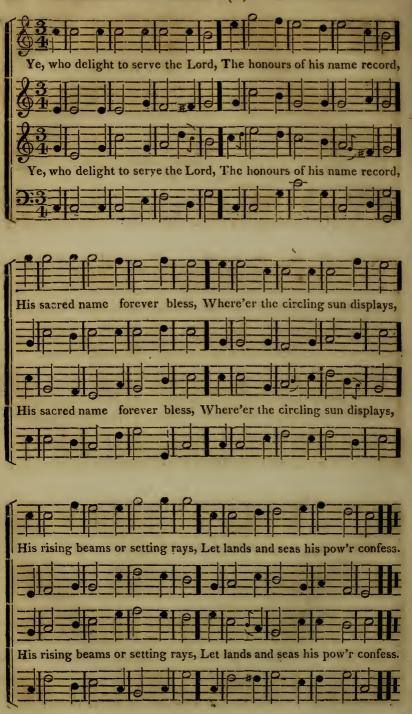


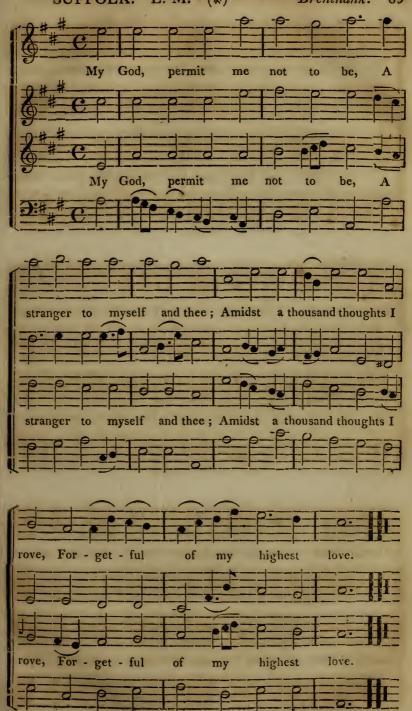










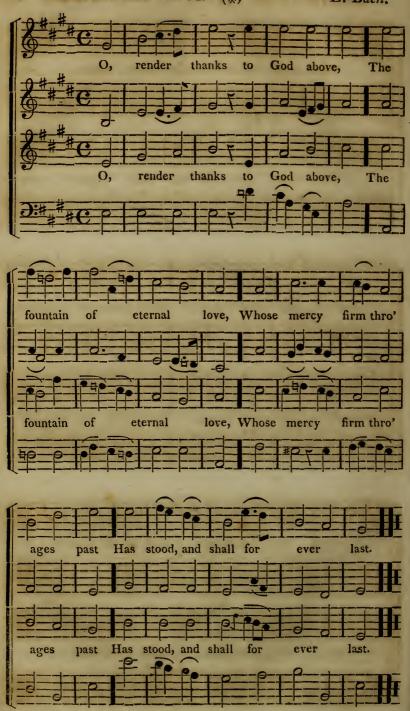






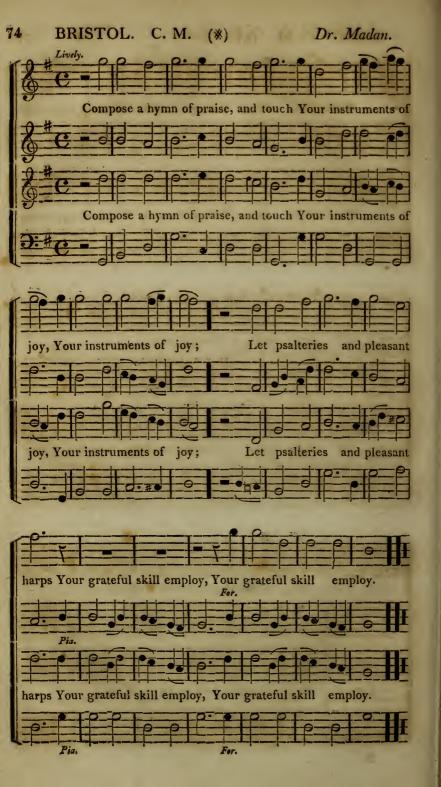


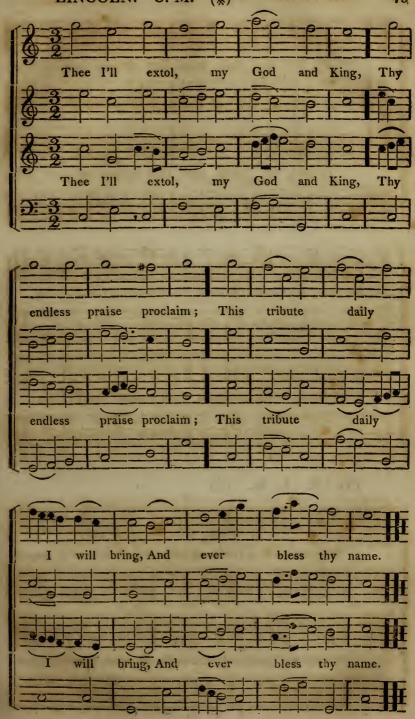




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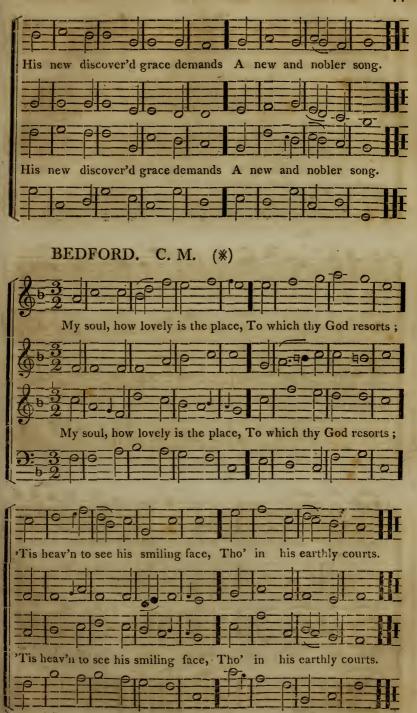




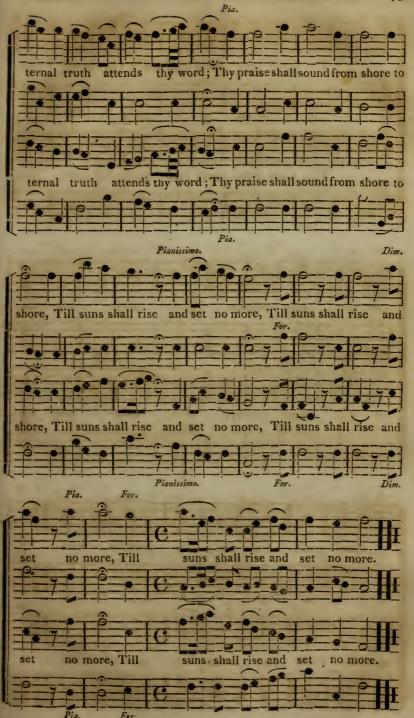


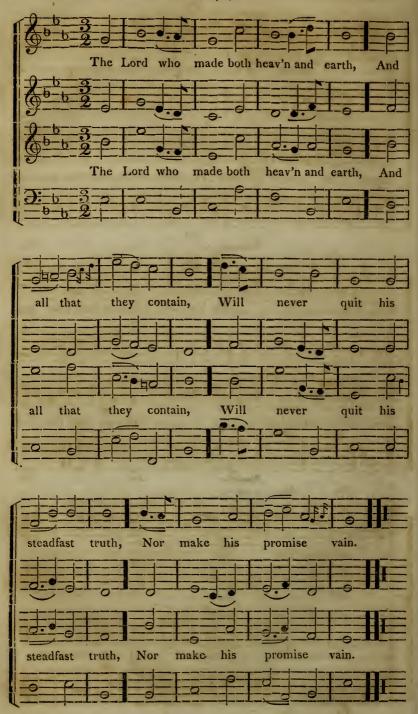


Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue;

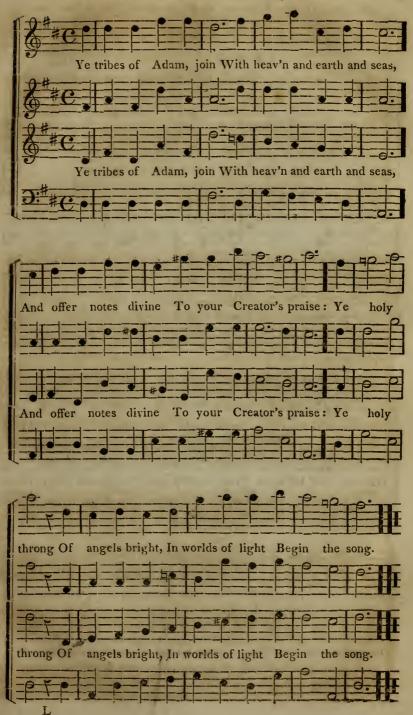




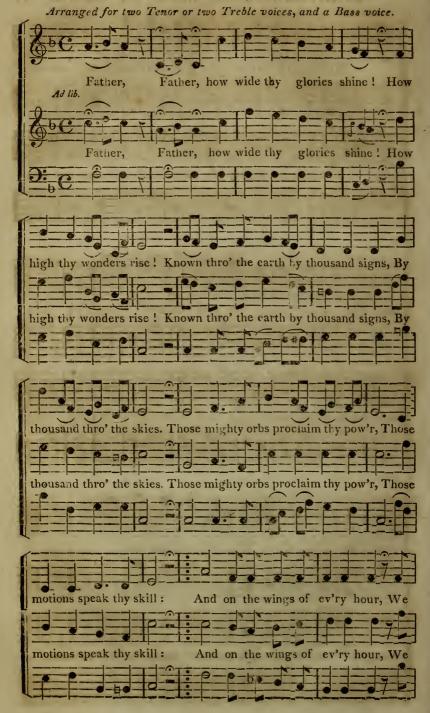




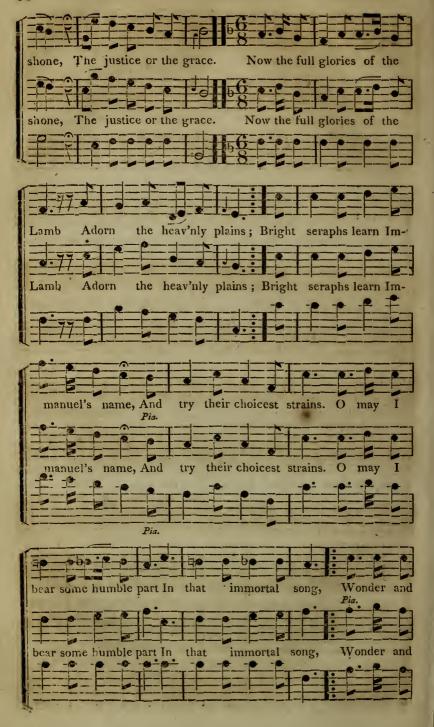




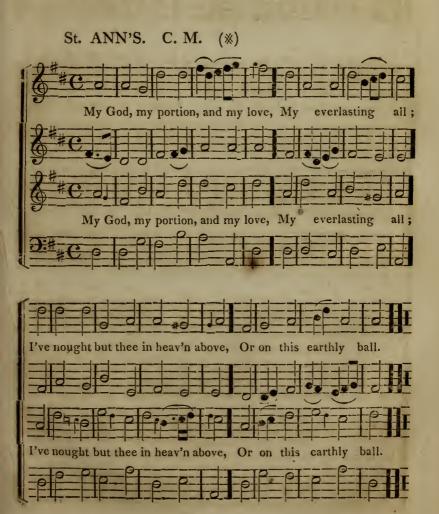
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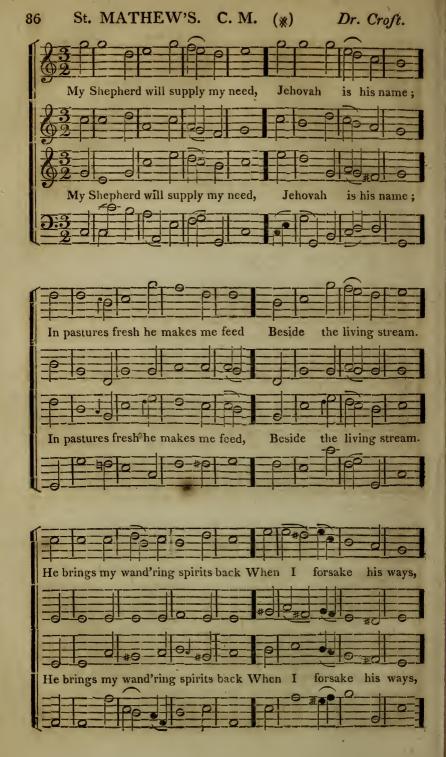


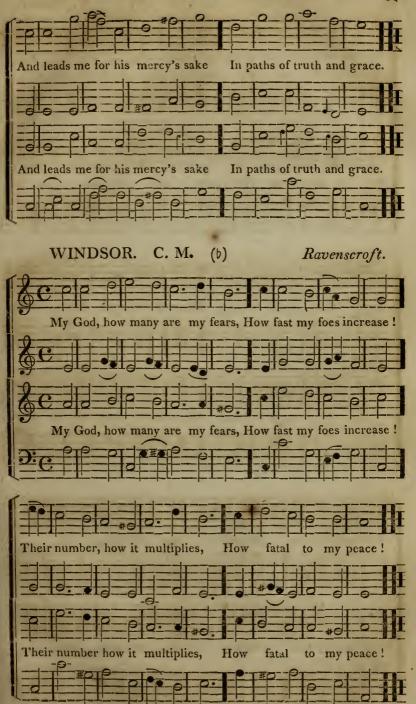


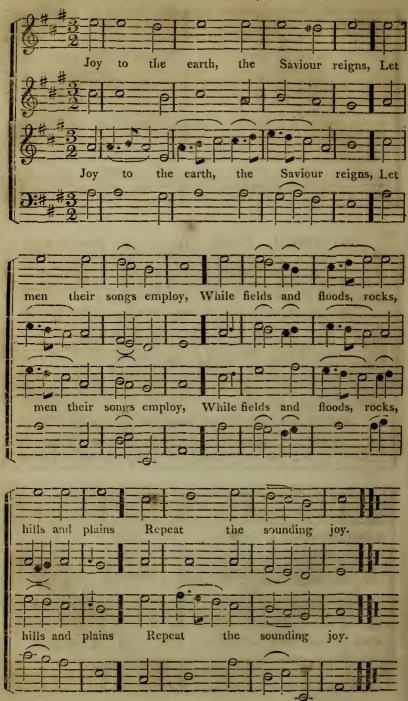


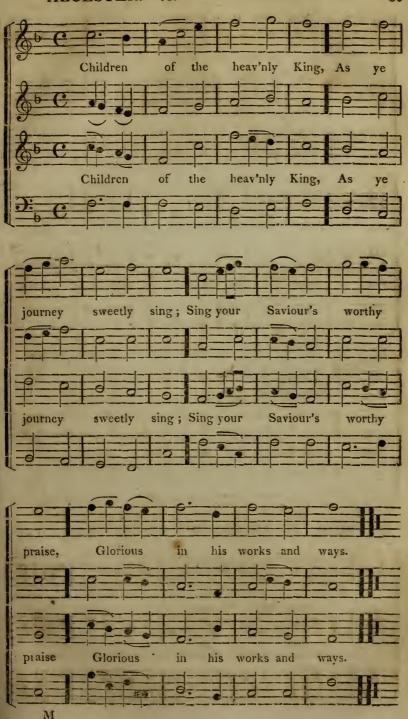


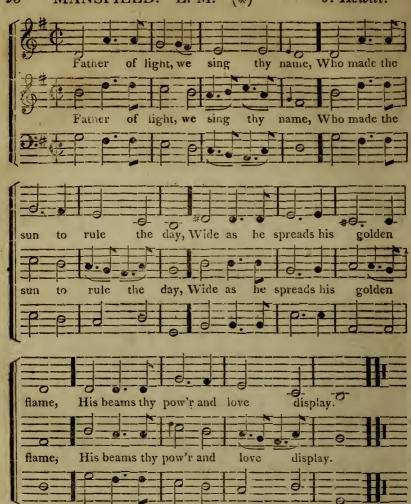


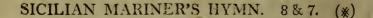


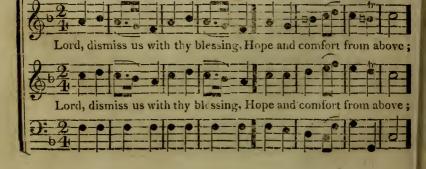


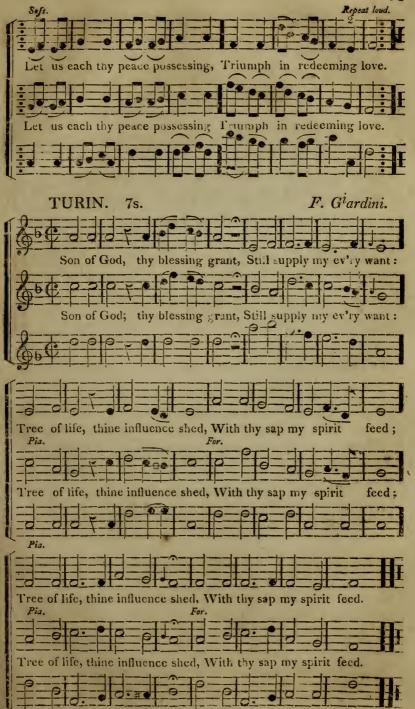


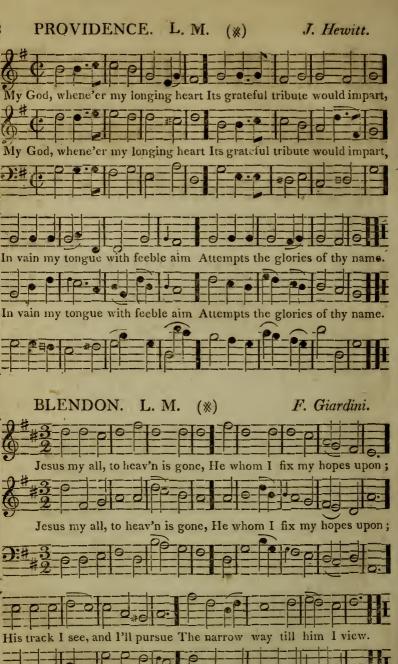


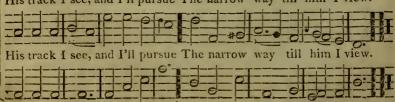




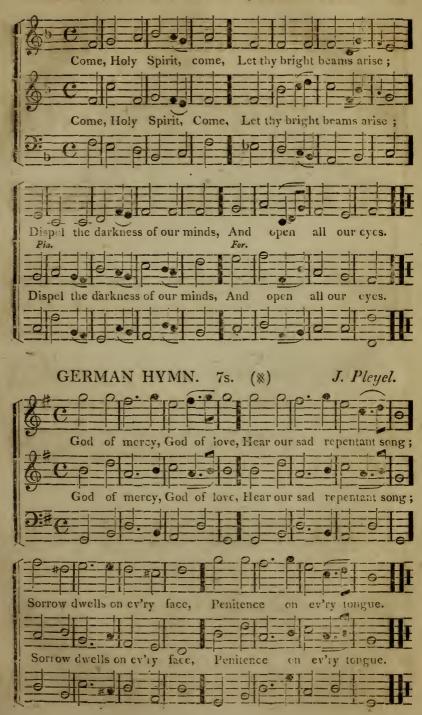


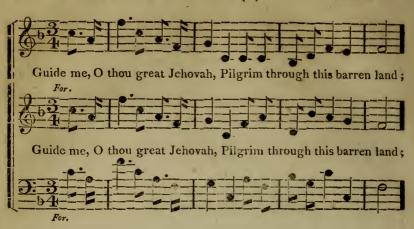


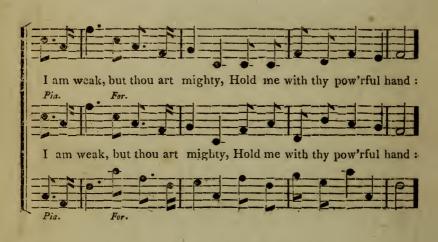








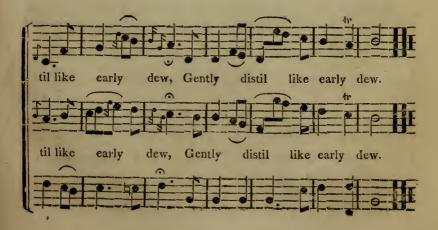


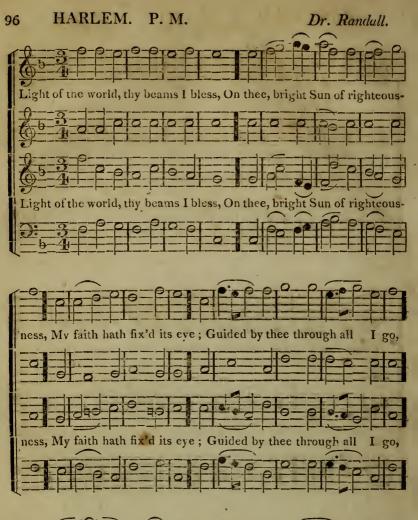


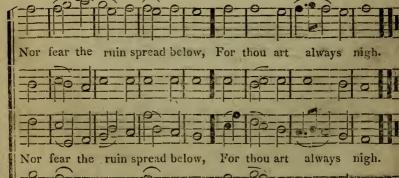


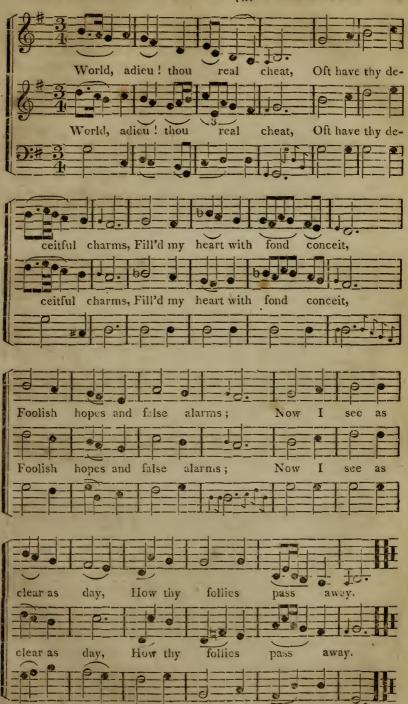






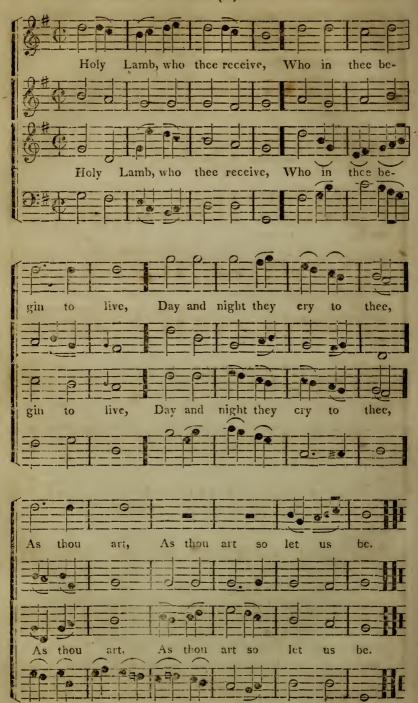


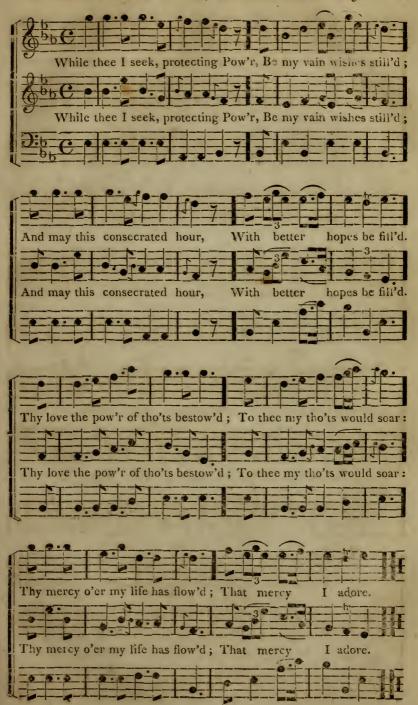




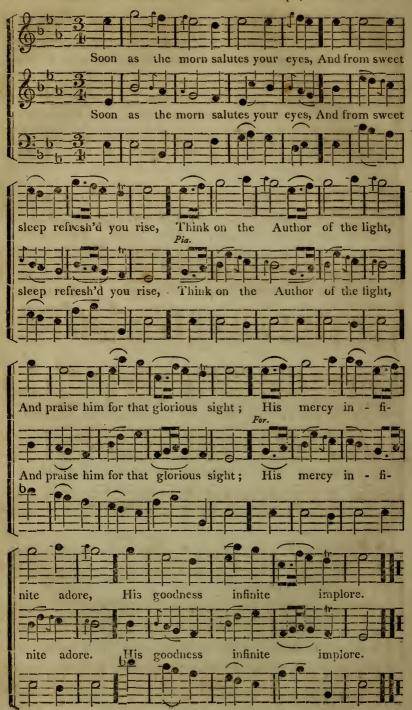
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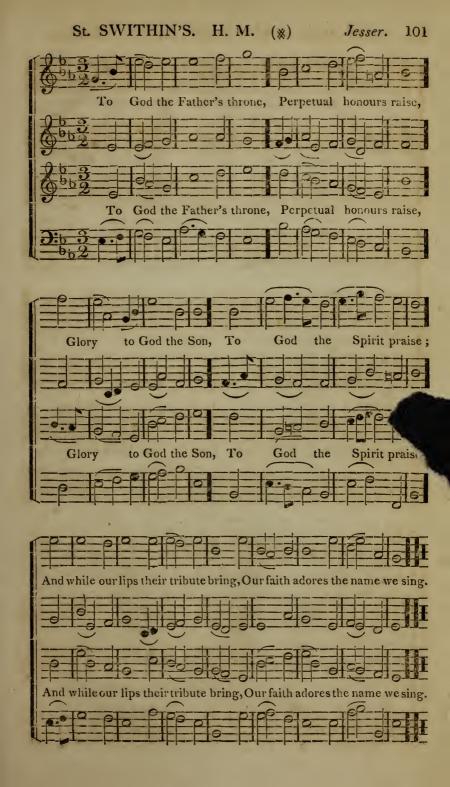




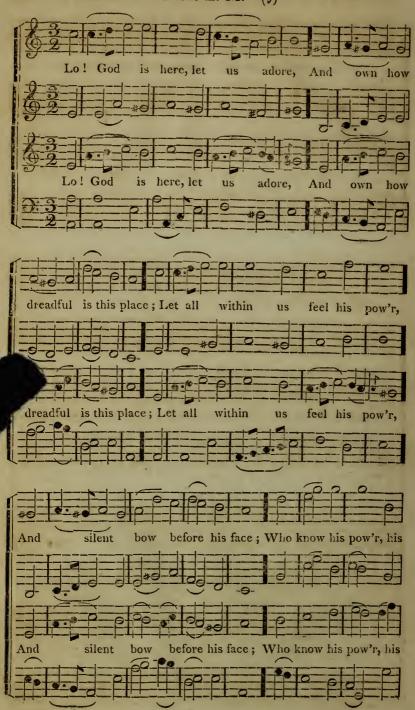


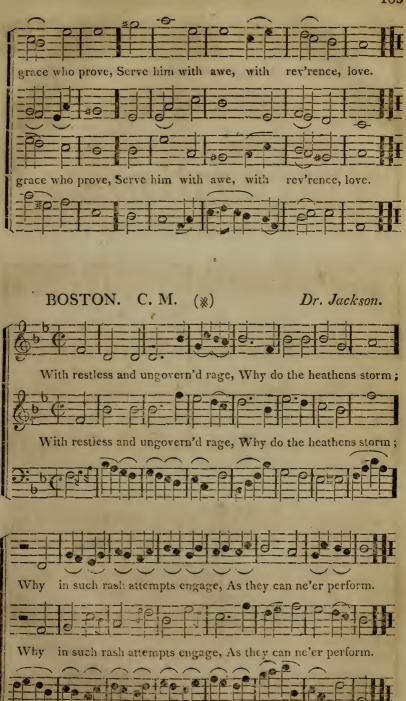
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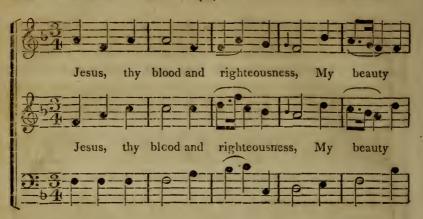




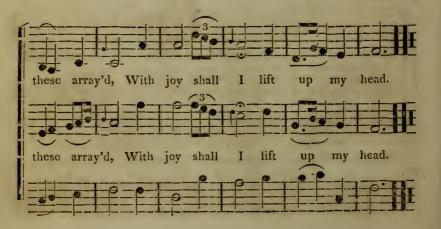


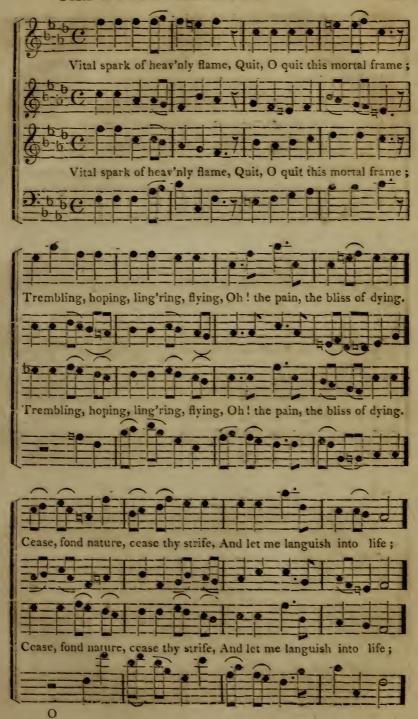




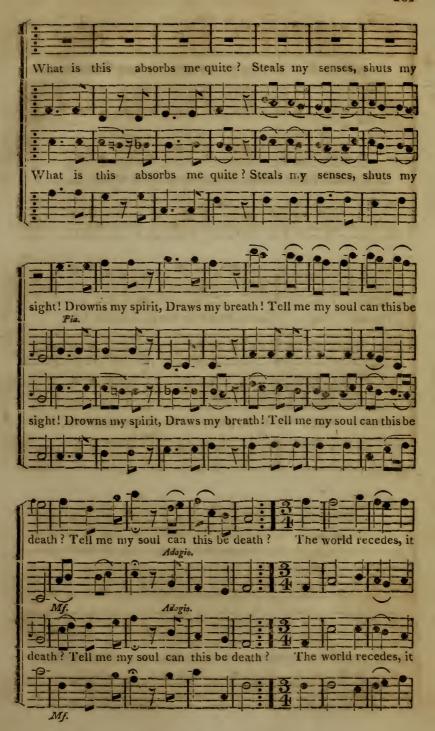


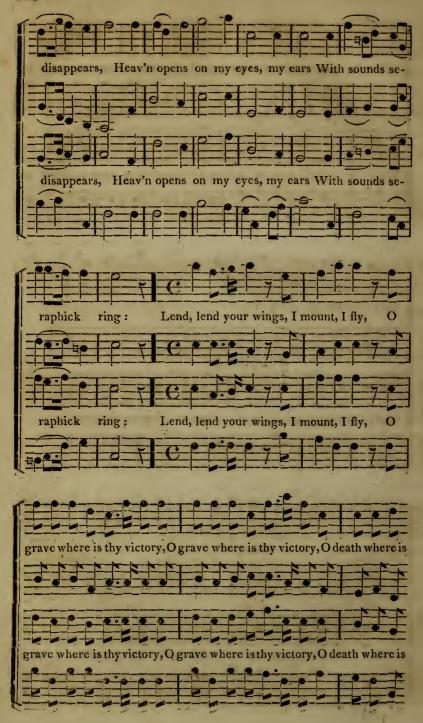


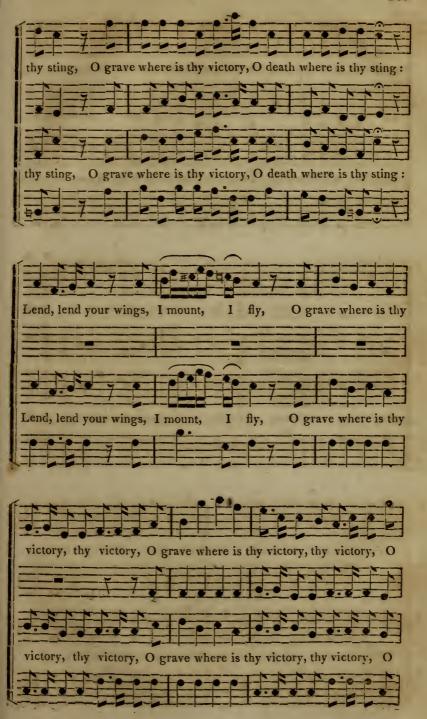


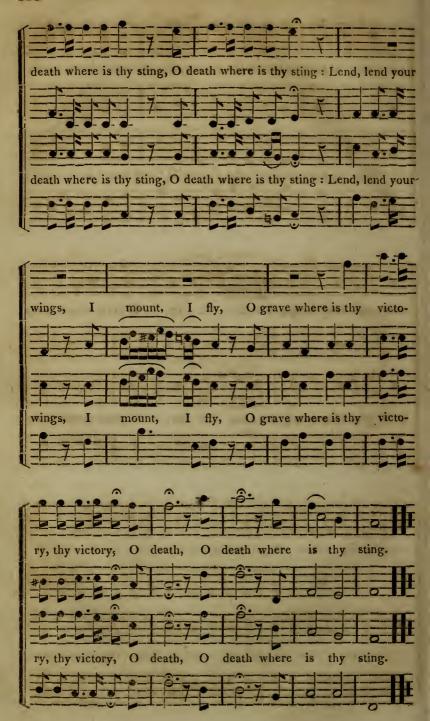


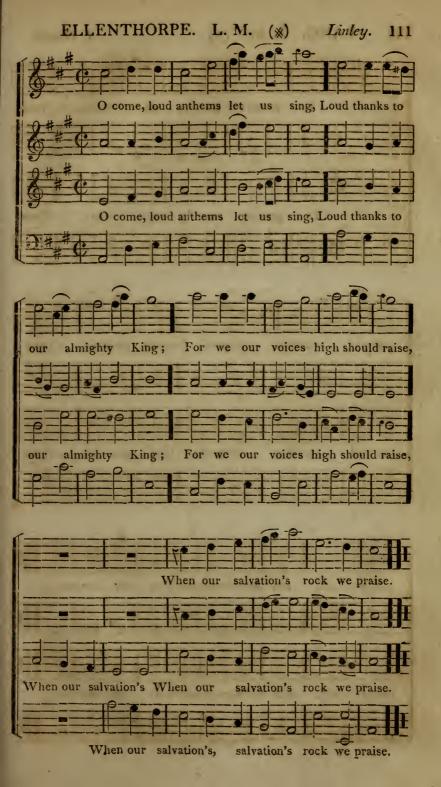






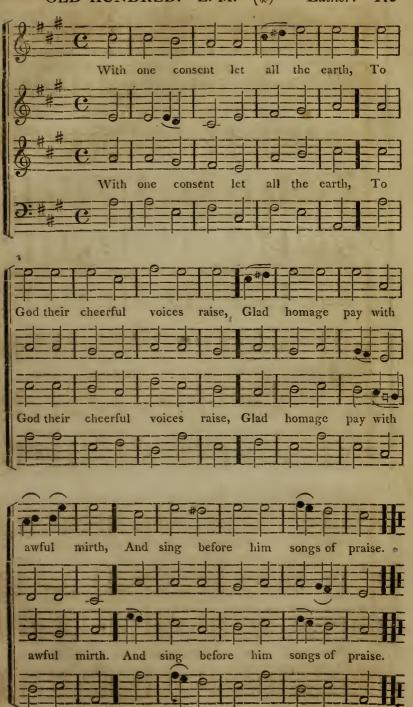


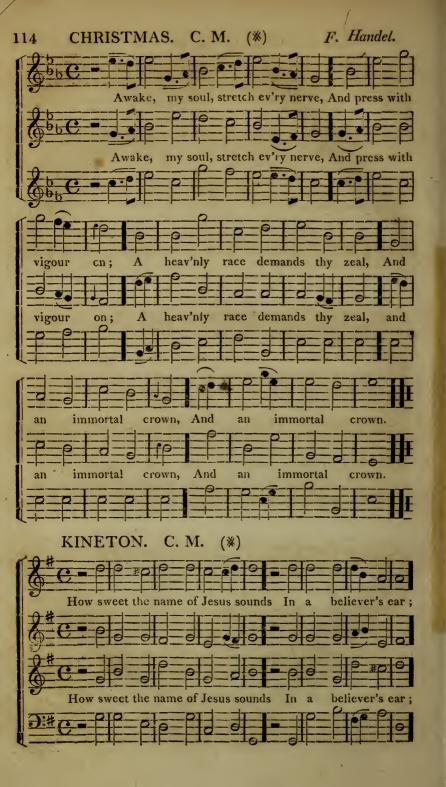


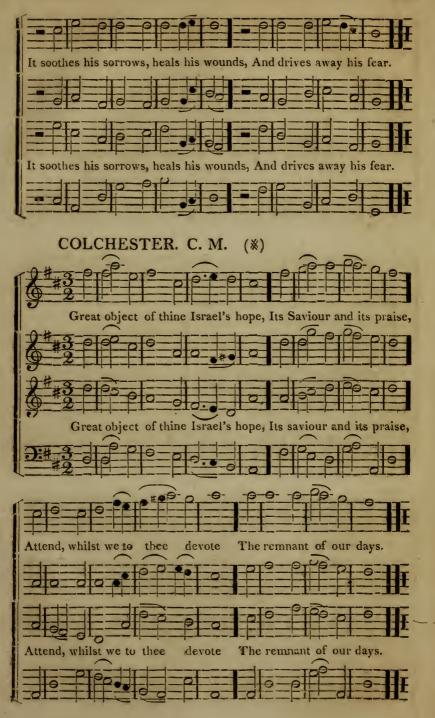






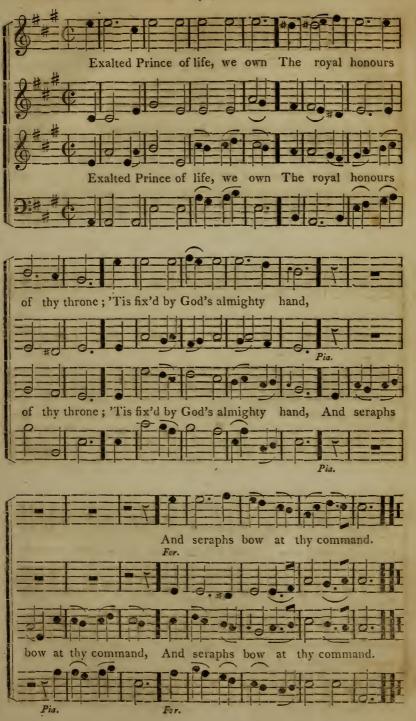




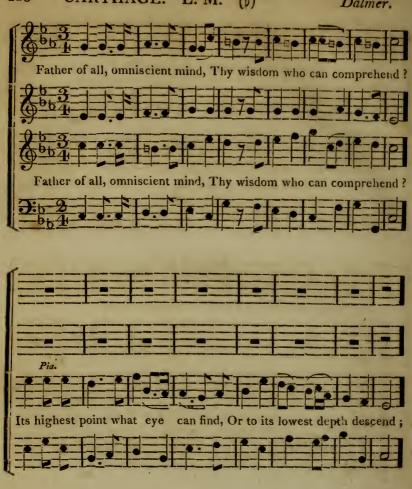


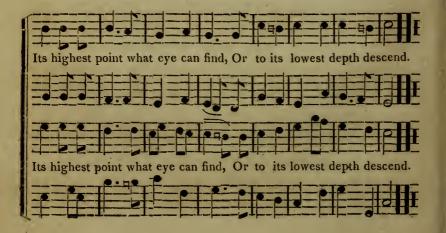










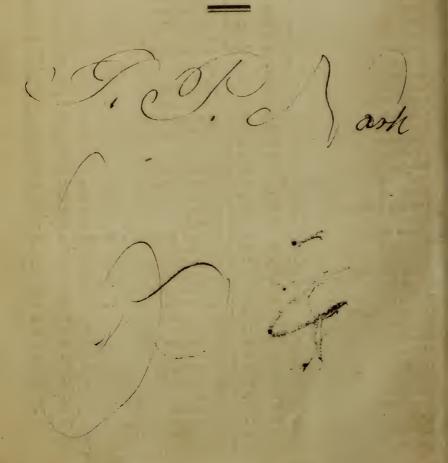


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